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Dicionário Básico de Acordes para Violão

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FICHA TÉCNICA
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Dicionário Básico de Acordes para Violão

Parabéns a você que acaba de dar o primeiro passo em direção da realização do sonho de tocar violão.

Neste e-book, você encontrará os desenhos dos acordes mais usados na música popular brasileira.

A seguir, listaremos algumas orientações que o ajudarão a compreender o sistema de símbolos que representam a harmonia de uma música, além de darmos algumas informações básicas para que você possa utilizar plenamente este dicionário de acordes.

O que é melodia?

A melodia é formada por notas tocadas em sequência, ou seja, uma depois da outra.

O que é harmonia?

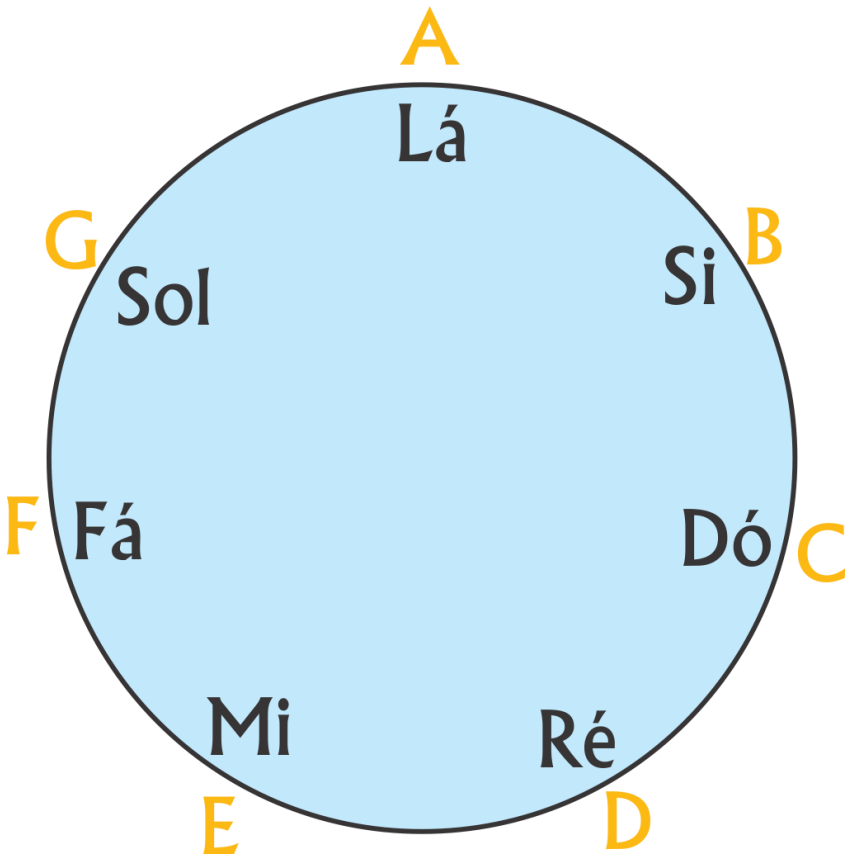
A harmonia de uma peça musical é o conjunto de acordes que acompanham a melodia, isto é, o conjunto de grupos de notas, tocadas simultaneamente, para servir de base harmônica para a melodia.

Constituição do o violão

O violão é constituído por:
Corpo, tampo, cavalete, rastilho braço, escala, traste, cordas, fundo, boca, pestana, cravelha (tarraxas), mão.

Cifras

As cifras são letras que usamos para representar os nomes dos acordes, eles próprios e, mais recentemente no Brasil, notas musicais. Veja o infográfico abaixo:



Míni dicionário de símbolos

- As setas representam o dedo 1 (indicador) da mão esquerda. Ela pode pressionar duas, três, quatro, cinco e até as seis cordas do violão.

- **Baixo** é a nota mais grave do acorde.

- **Traste** - Fio metálico que subdivide o braço do violão em casas.

- **Casa** - Espaço entre dois trastes. Conta-se as casas do braço do violão na direção da mão para o tampo.

- **7** - Sempre que temos o número 7 ao lado direito de uma cifra, lemos como sétima menor.

- **7M** - sétima maior.

- **#** - sustenido. Sinal que, colocado ao lado direito de uma cifra, indica que o acorde deve ser tocado uma casa acima, isto é, na direção da mão do violão para o tampo.

- ♭ bemol. Sinal que, colocado ao lado direito de uma cifra, indica que o acorde deve ser tocado uma casa abaixo, isto é, na direção do tampo para a mão do violão.

- **C** – Letra maiúscula = acorde maior, nesse caso, Dó maior.

- **Cm** – Letra maiúscula acompanhada de eme minúsculo = acorde menor, nesse caso, dó menor.

- **Cm7** - Letra maiúscula acompanhada de eme minúsculo e número 7 = acorde menor com sétima, nesse caso, dó menor com sétima menor ou simplesmente Dó menor com sétima.

- **C7** - Letra maiúscula acompanhada de número 7 = acorde maior com sétima menor, nesse caso, Dó maior com sétima menor, ou simplesmente Dó com sétima.

- **C7M** – Letra maiúscula acompanhada pela letra sete e eme maiúsculo, nesse caso, Dó maior com sétima maior ou simplesmente Dó com sétima maior.

- **Cm7(b5)** ou **C∅** - Letra maiúscula acompanhada de eme minúsculo, número 7, letra b e número 5 = acorde menor com sétima menor e quinta diminuta, nesse caso, Dó menor com sétima e quinta diminuta ou simplesmente Dó menor meio diminuto.

Família dos acordes

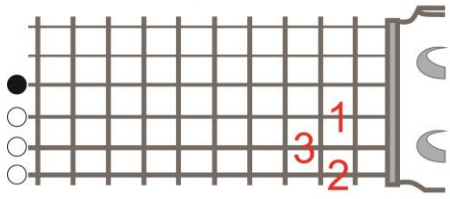
Os acordes se organizam em cinco famílias: maiores, menores, maiores com sétima menor (dominantes), diminutos e meio diminutos. Outros complementos podem ser agregados, como sétima maior, nona, décima primeira aumentada, enfim, esses complementos são tensões agregadas aos acordes, que não modificam sua natureza original.

Acordes Maiores

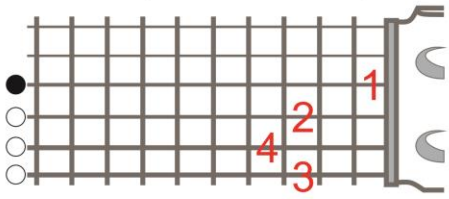
Acordes Maiores

com baixo na quarta corda

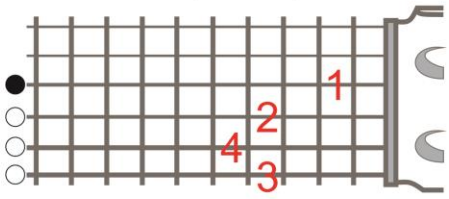
D (Ré maior)



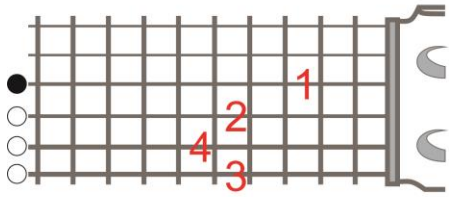
D# (Ré sustenido maior)



E (Mi maior)



F (Fá maior)



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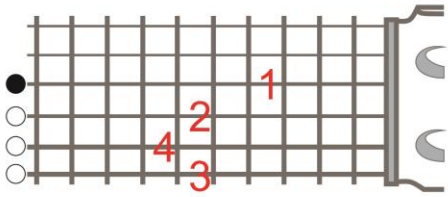
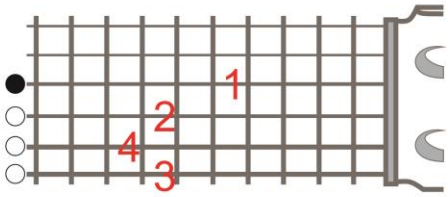


G (Sol maior)



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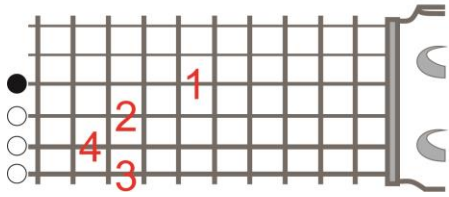
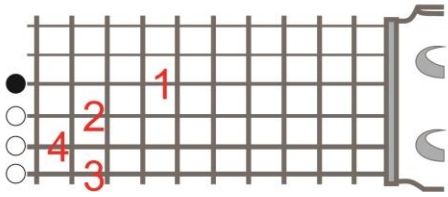


A (Lá maior)

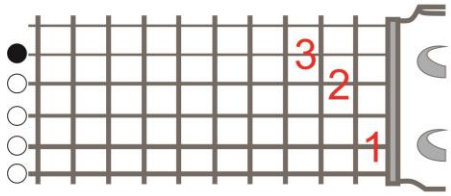


Acordes Maiores

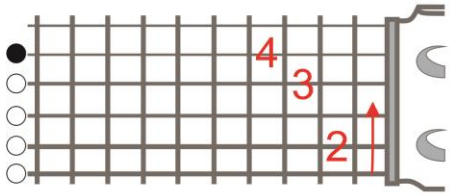
com baixo na quinta corda

Modelo 1

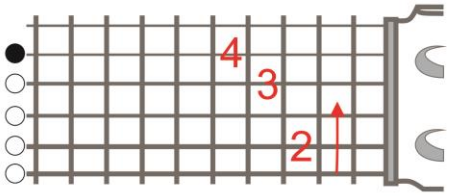
C (Dó maior)



C# (Dó sustenido maior)



D (Ré maior)



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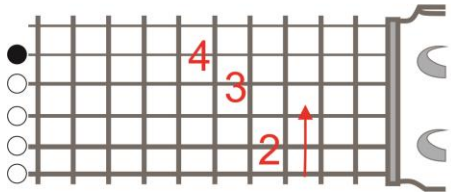
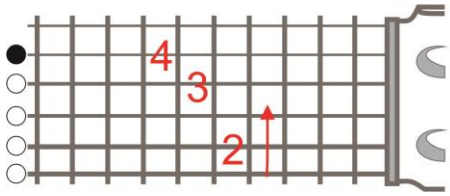


E (Mi maior)

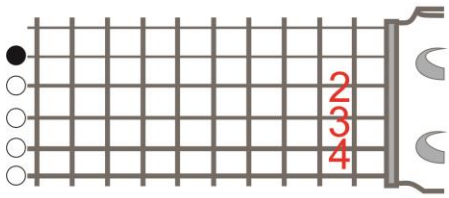


Acordes Maiores

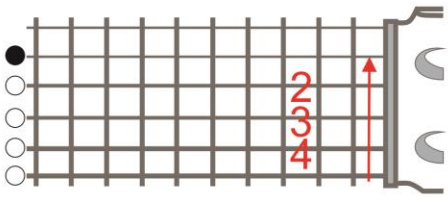
com baixo na quinta corda

Modelo 2

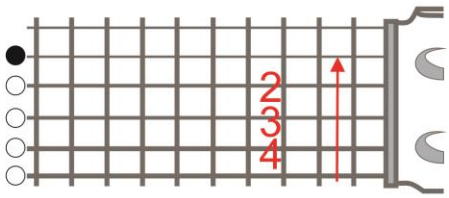
A (Lá maior)



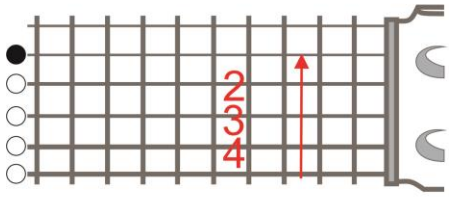
A# (Lá sustenido maior)



B (Si maior)



C (Dó maior)



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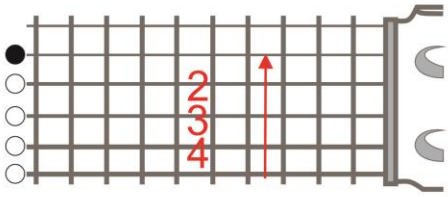
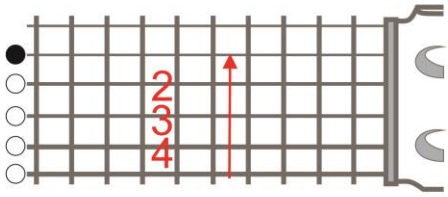


D (Ré maior)



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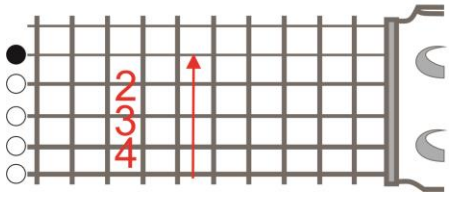
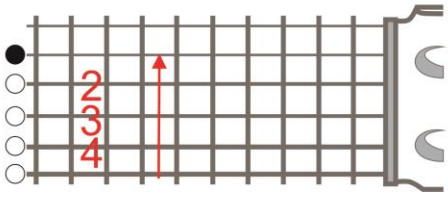


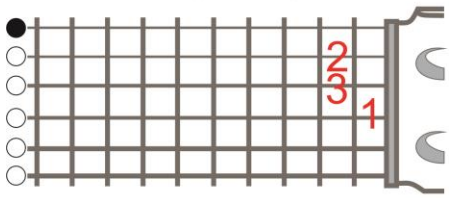
E (Mi maior)



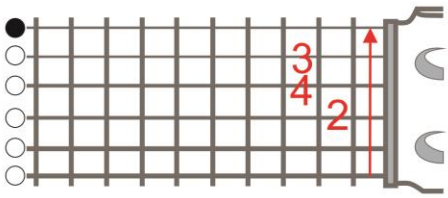
Acordes Maiores

com baixo na sexta corda

E (Mi maior)



F (Fá maior)



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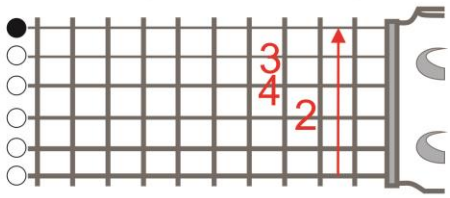

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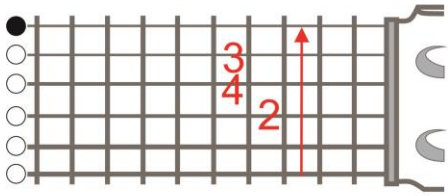

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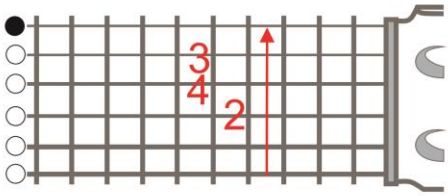
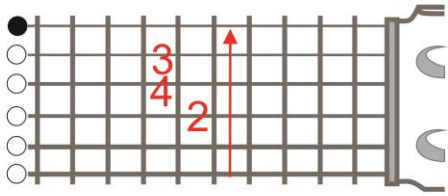


A (Lá maior)



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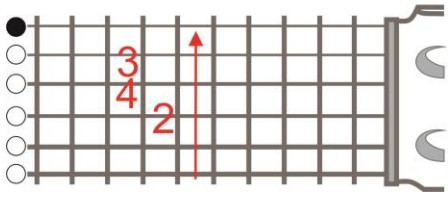
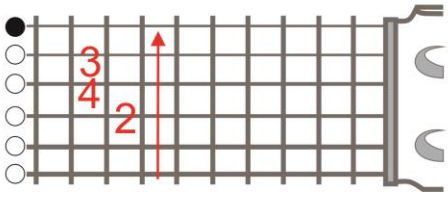


B (Si maior)



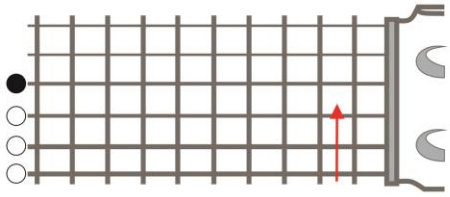
Acordes Maiores com Sétima Maior

Acordes Maiores com Sétima Maior

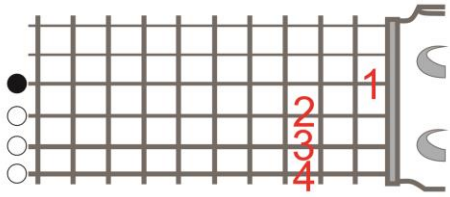
com baixo na quarta corda

Modelo 1

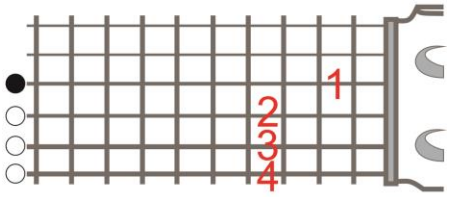
D7M (Ré maior com sétima maior)



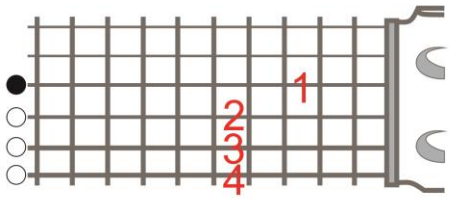
D#7M (Ré sustenido maior com sétima maior)



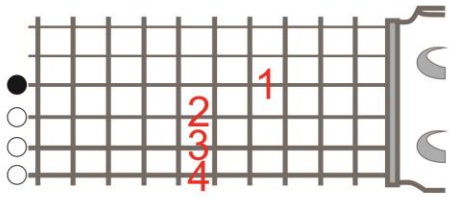
E7M (Mi maior com sétima maior)



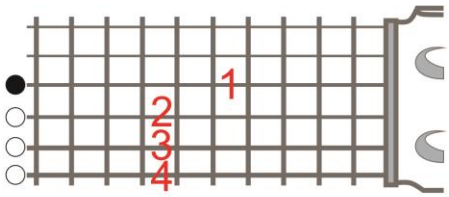
F7M (Fá maior com sétima maior)



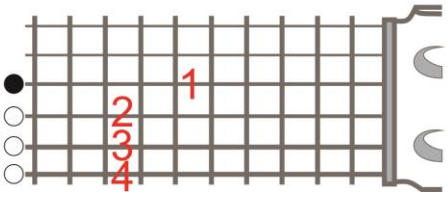
F#7M (Fá sustenido maior com sétima maior)



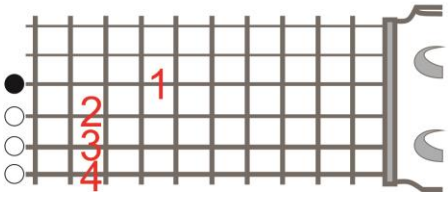
G7M (Sol maior com sétima maior)



G#7M (Sol sustenido maior com sétima maior)



A7M (Lá maior com sétima maior)

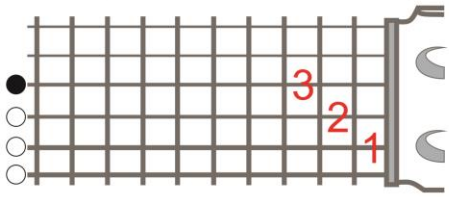


Acordes Maiores com Sétima Maior

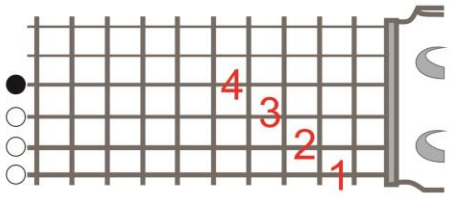
com baixo na quarta corda

Modelo 2

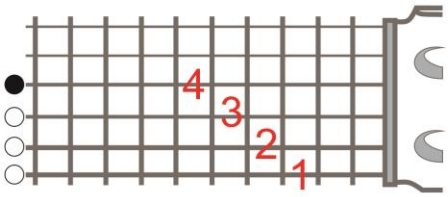
F7M (Fá maior com sétima maior)



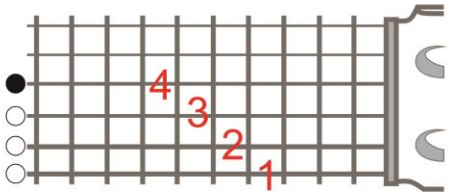
F#7M (Fá sustenido maior com sétima maior)



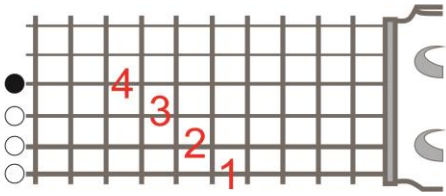
G7M (Sol maior com sétima maior)



G#7M (Sol sustenido maior com sétima maior)



A7M (Lá maior com sétima maior)

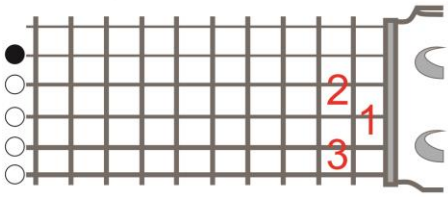


Acordes Maiores com Sétima Maior

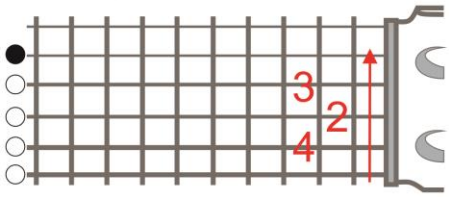
com baixo na quinta corda

Modelo 1

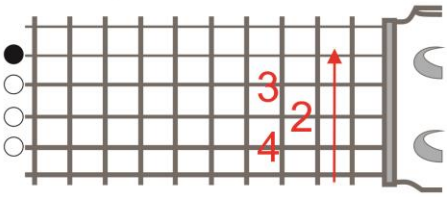
A7M (Lá maior com sétima maior)



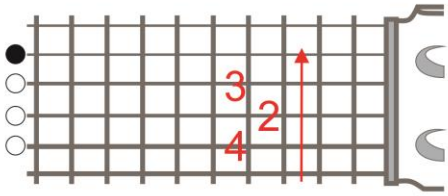
A#7M (Dó maior com sétima maior)



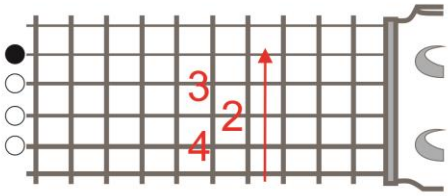
B7M (Si maior com sétima maior)



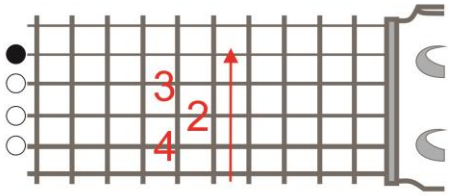
C7M (Dó maior com sétima maior)



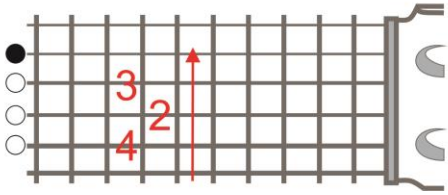
C#7M (Dó sustenido maior com sétima maior)



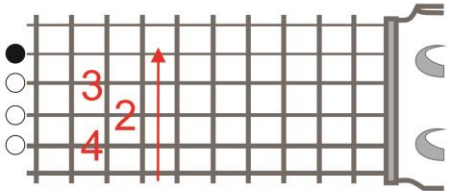
D7M (Ré maior com sétima maior)



D#7M (Ré sustenido maior com sétima maior)



E7M (Mi maior com sétima maior)

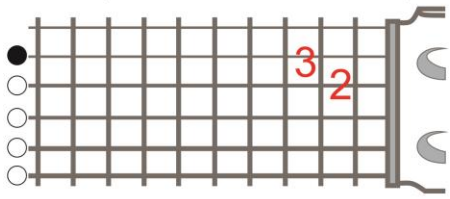


Acordes Maiores com Sétima Maior

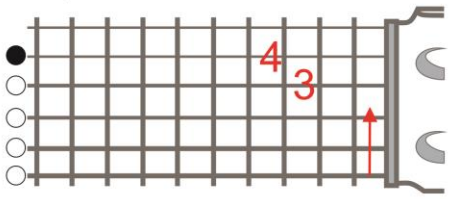
com baixo na quinta corda

Modelo 2

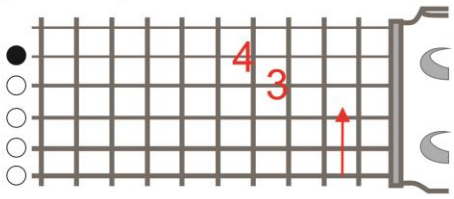
C7M (Dó maior com sétima maior)



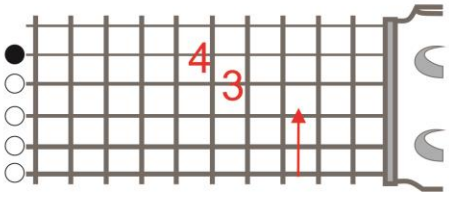
C#7M (Dó sustenido maior com sétima maior)



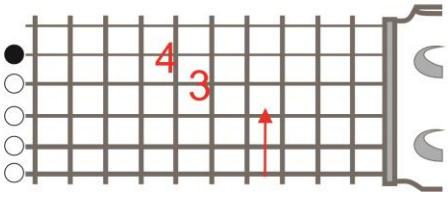
D7M (Ré maior com sétima maior)



D#7M (Ré sustenido maior com sétima maior)



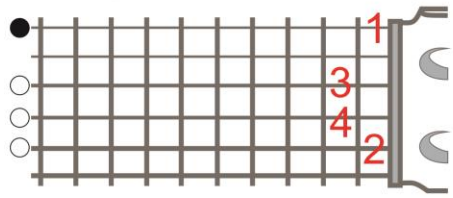
E7M (Mi maior com sétima maior)



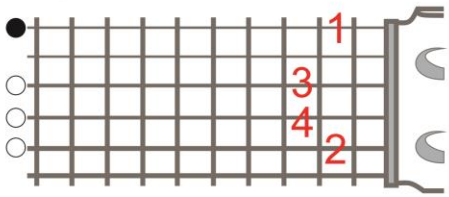
Acordes Maiores com Sétima Maior

com baixo na sexta corda

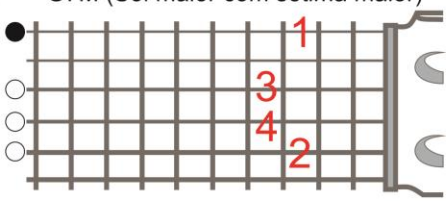
F7M (Fá maior com sétima maior)



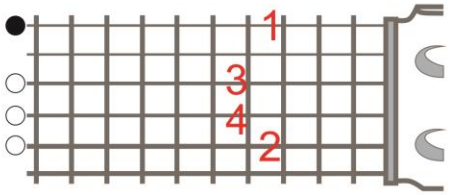
F#7M (Fá sustenido maior com sétima maior)



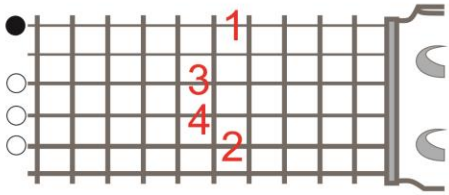
G7M (Sol maior com sétima maior)



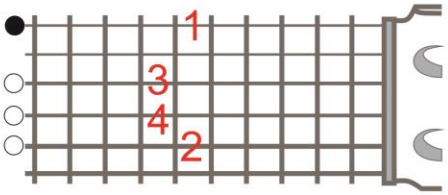
G#7M (Sol sustenido maior com sétima maior)



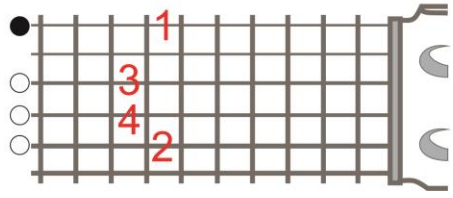
A7M (Lá maior com sétima maior)



A#7M (Lá sustenido maior com sétima maior)



B7M (Si maior com sétima maior)

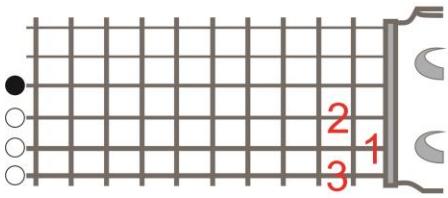


Acordes Maiores com Sétima Menor

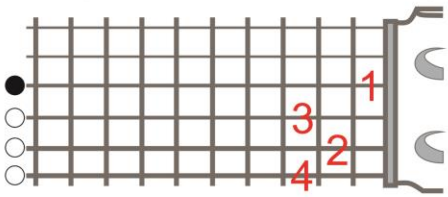
Acordes Maiores com Sétima menor

com baixo na quarta corda

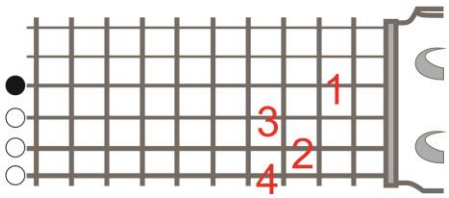
D7 (Ré maior com sétima)



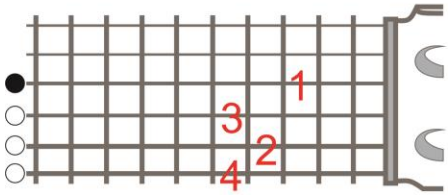
D#7 (Ré sustenido maior com sétima)



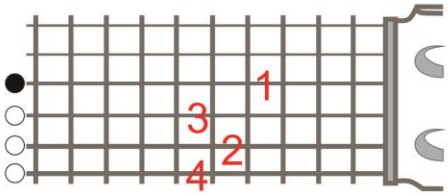
E7 (Mi maior com sétima)



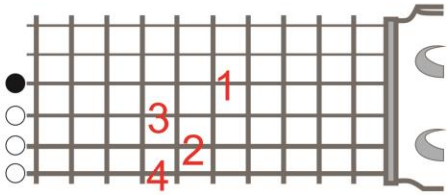
F7 (Fá maior com sétima)



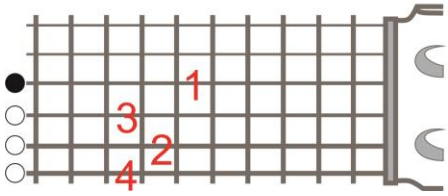
F#7 (Fá sustenido maior com sétima)



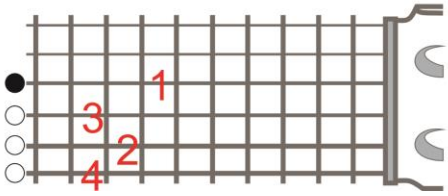
G7 (Sol maior com sétima)



G#7 (Sol sustenido maior com sétima)



A7 (Lá maior com sétima)

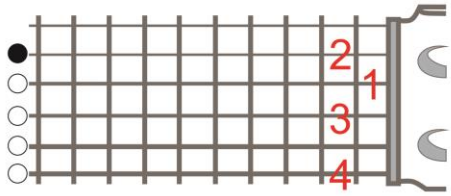


Acordes Maiores com Sétima menor

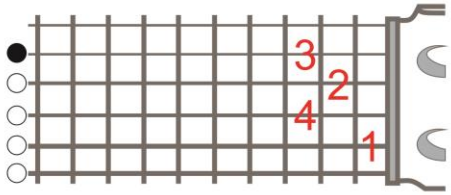
com baixo na quinta corda

Modelo 1

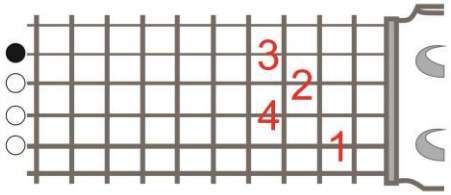
B7 (Si maior com sétima)



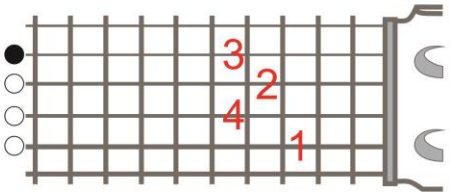
C7 (Dó maior com sétima)



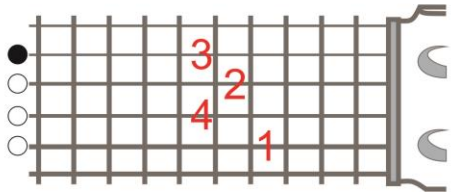
C#7 (Dó sustenido maior com sétima)



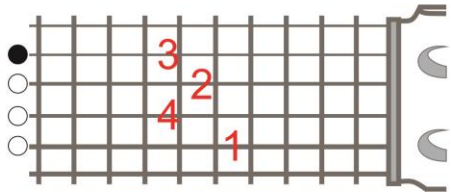
D7 (Ré maior com sétima)



D#7 (Ré sustenido maior com sétima)



E (Mi maior com sétima)

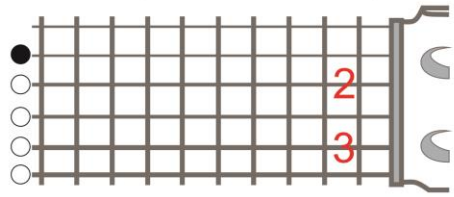


Acordes Maiores com Sétima menor

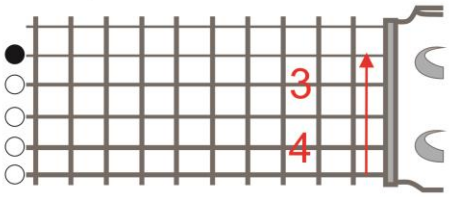
com baixo na quinta corda

Modelo 2

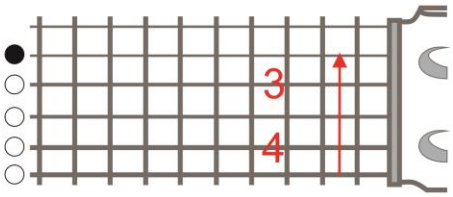
A7 (Lá maior com sétima)



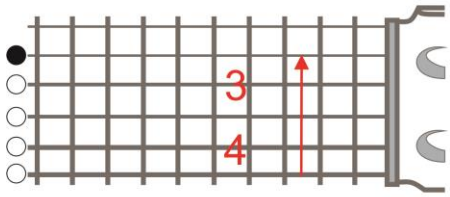
A#7 (Lá sustenido maior com sétima)



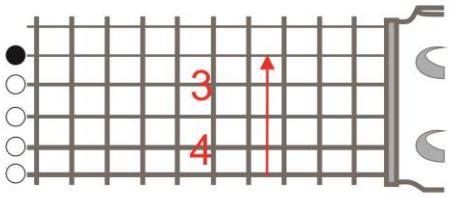
B7 (Si maior com sétima)



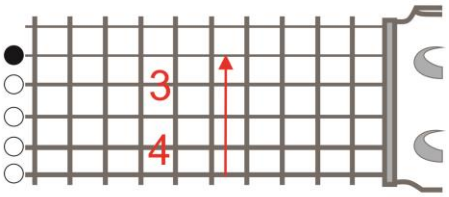
C7 (Dó maior com sétima)



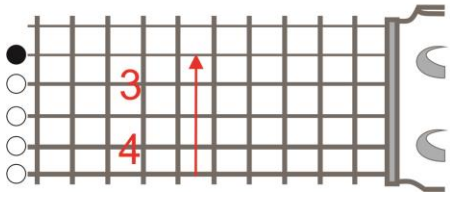
C#7 (Dó sustenido maior com sétima)



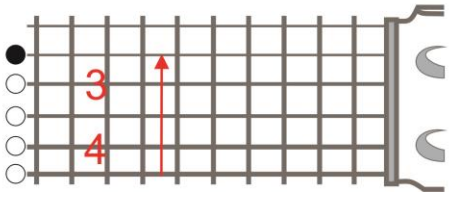
D7 (Ré maior com sétima)



D#7 (Ré sustenido maior com sétima)



E7 (Mi maior com sétima)

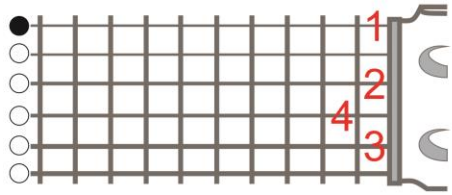


Acordes Maiores com Sétima menor

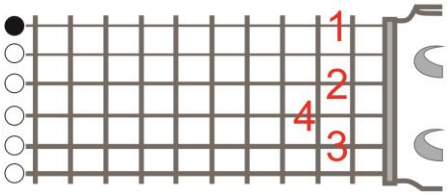
com baixo na sexta corda

Modelo 1

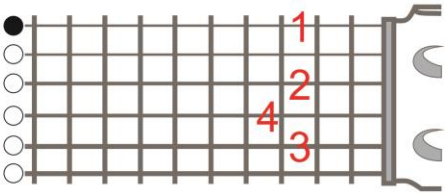
F7 (Fá maior com sétima)



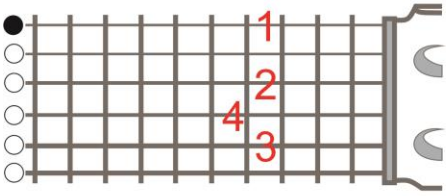
F#7 (Fá sustenido maior com sétima)



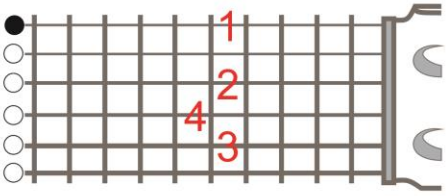
G7 (Sol maior com sétima)



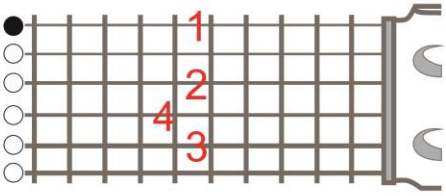
G#7 (Sol sustenido maior com sétima)



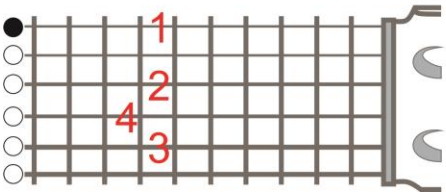
A7 (Lá maior com sétima)



A#7 (Lá sustenido maior com sétima)



B7 (Si maior)

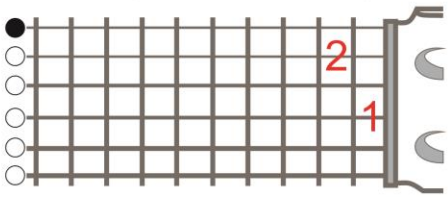


Acordes Maiores com Sétima menor

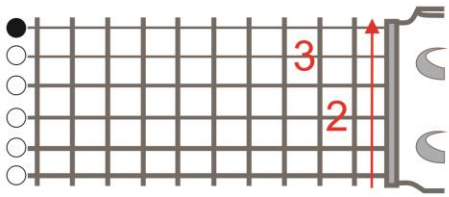
com baixo na sexta corda

Modelo 2

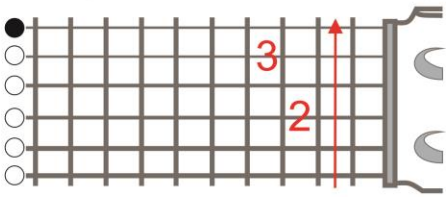
E7 (Mi maior com sétima)



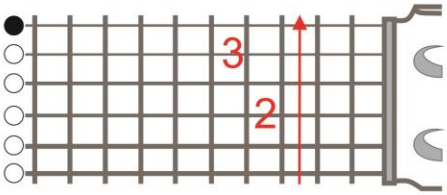
F7 (Fá maior com sétima)



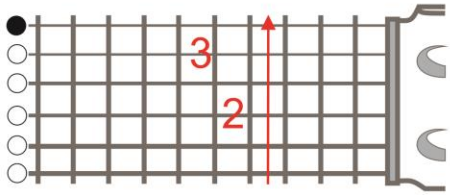
F#7 (Fá sustenido maior com sétima)



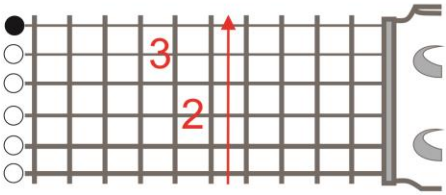
G7 (Sol maior com sétima)



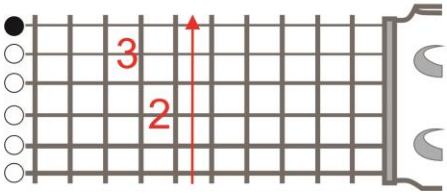
G#7 (Sol sustenido maior com sétima)



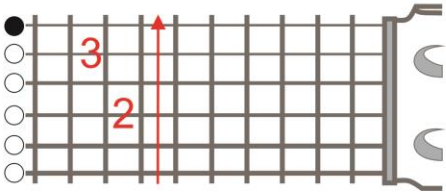
A7 (Lá maior com sétima)



A#7 (Lá sustenido maior com sétima)



B7 (Si maior)

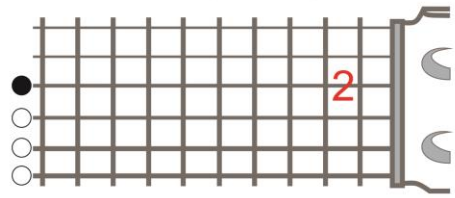


Acordes Menores

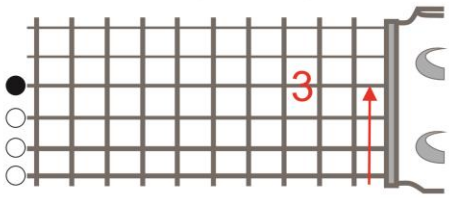
Acordes Menores

com baixo na quarta corda

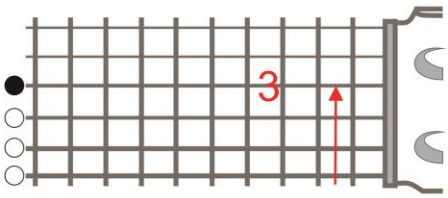
Em (Mi menor)



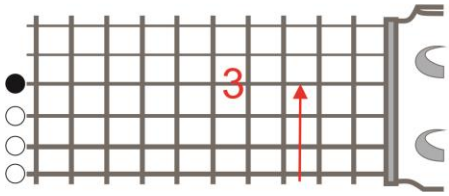
Fm (Fá menor)



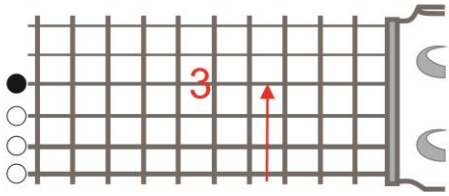
F#m (Fá sustenido menor)



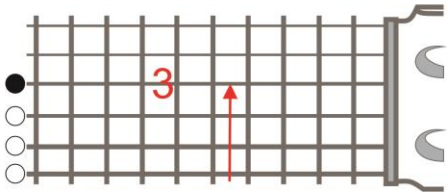
Gm (Sol menor)



G#m (Sol sustenido menor)



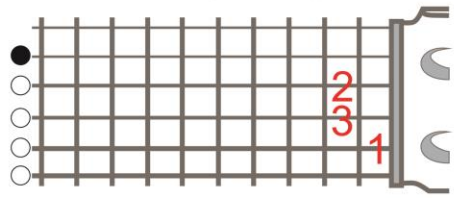
A (Lá menor)



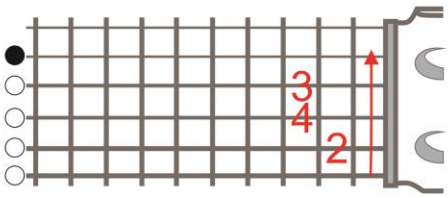
Acordes Menores

com baixo na quinta corda

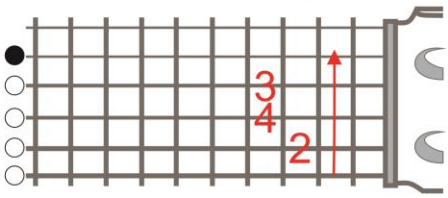
Am (Lá menor)



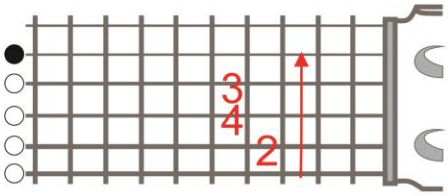
A#m(Lá sustenido menor)



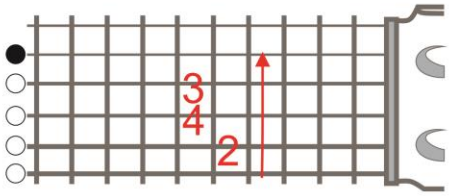
Bm (Si menor)



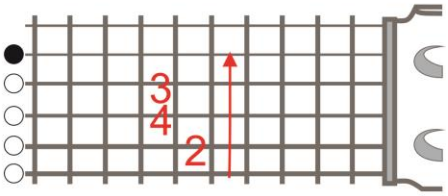
Cm (Dó menor)



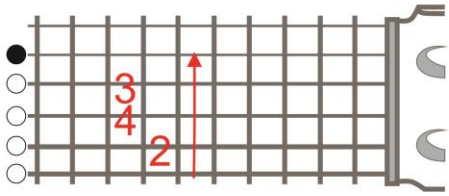
C#m (Dó sustenido menor)



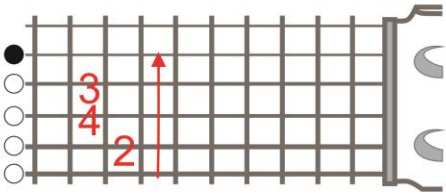
Dm (Ré menor)



D#m (Ré sustenido menor)



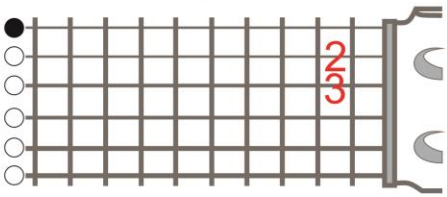
Em (Mi menor)



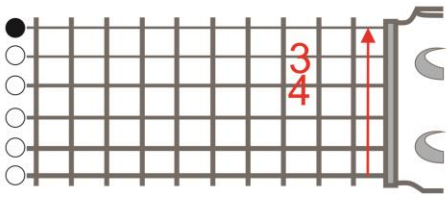
Acordes Menores

com baixo na sexta corda

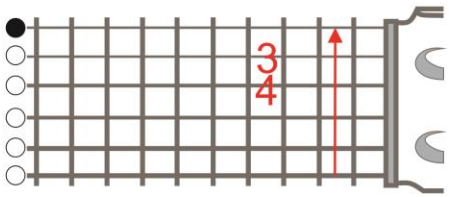
Em (Mi menor)



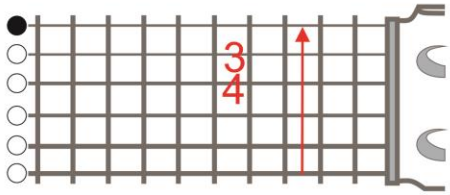
F (Fá menor)



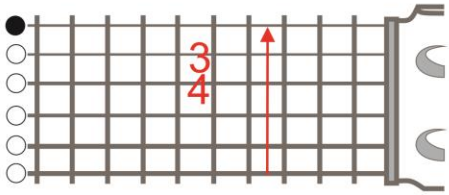
F#m (Fá sustenido menor)



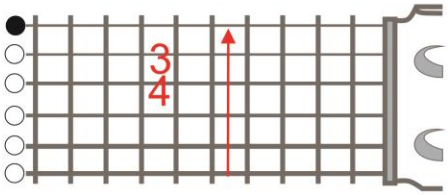
Gm (Sol menor)



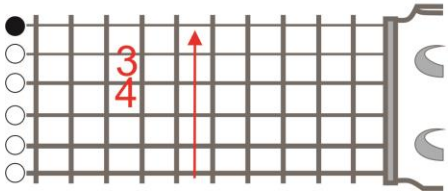
G#m (Sol sustenido menor)



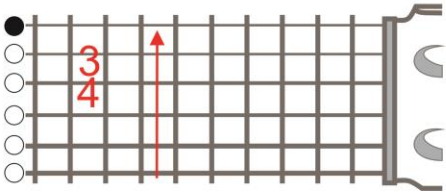
Am (Lá menor)



A#m (Lá sustenido menor)



Bm (Si menor)

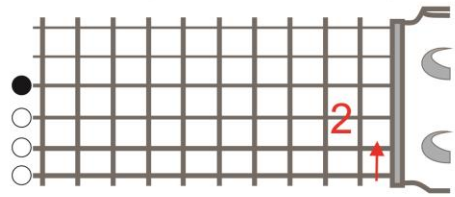


Acordes Menores com Sétima

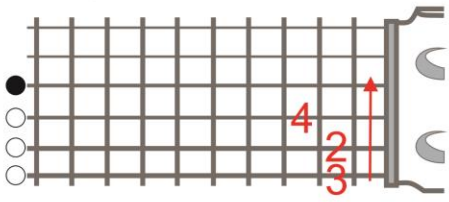
Acordes Menores com Sétima

com baixo na quarta corda

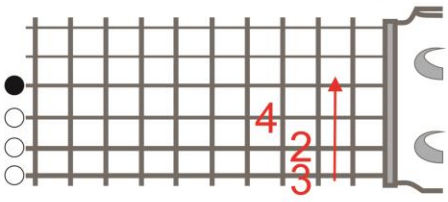
Dm7 (Ré menor com sétima)



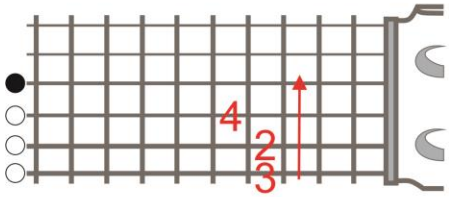
D#m7 (Ré sustenido menor com sétima)



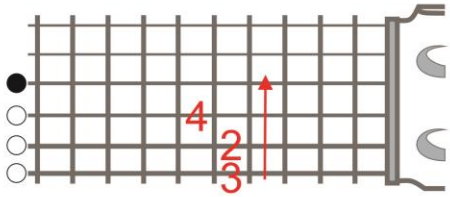
Em7 (Mi menor com sétima)



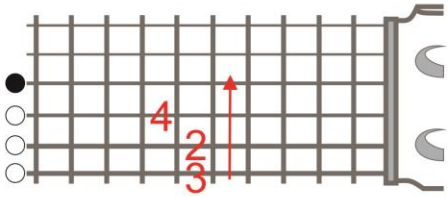
F7 (Fá menor com sétima)



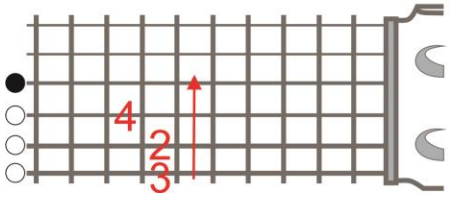
F#m7 (Fá sustenido menor com sétima)



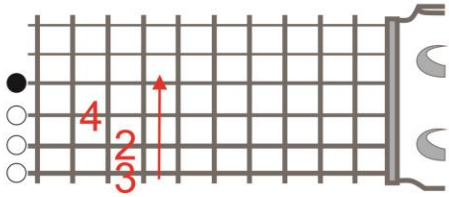
Gm7 (Sol menor com sétima)



G#m7 (Sol sustenido menor com sétima)



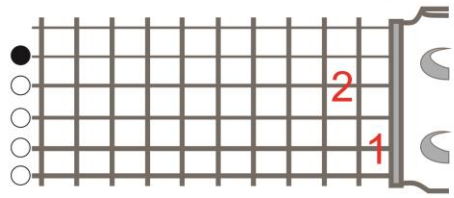
Am7 (Lá menor com sétima)



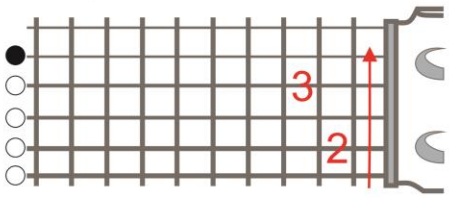
Acordes Menores com Sétima

com baixo na quinta corda

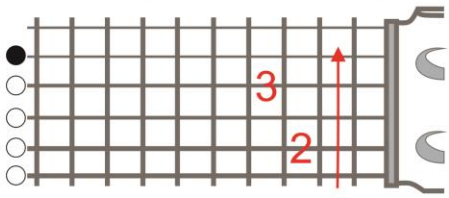
Am7 (Lá menor com sétima)



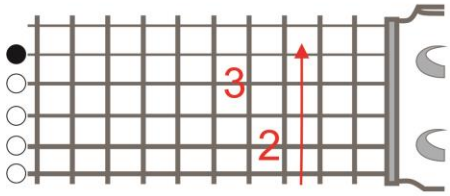
A#m7(Lá sustenido menor com sétima)



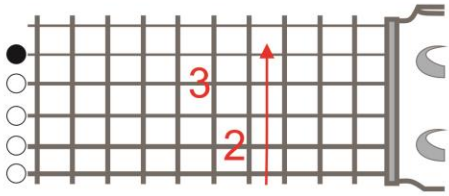
Bm7 (Si menor com sétima)



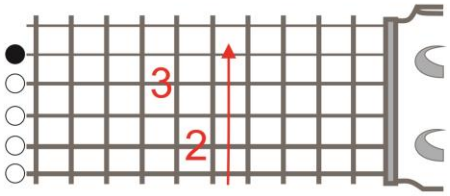
Cm (Dó menor)



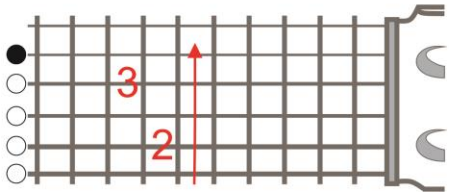
C#m (Dó sustenido menor)



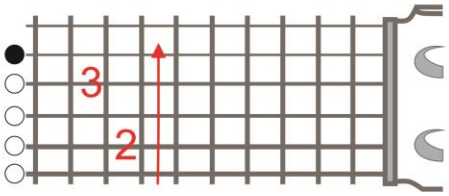
Dm (Ré menor)



D#m (Ré sustenido menor)



Em (Mi menor)

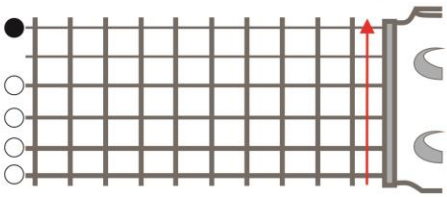


Acordes Menores com Sétima

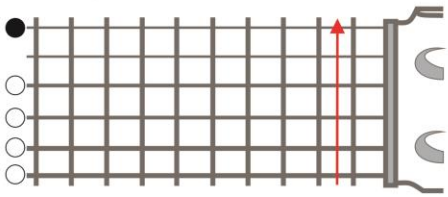
com baixo na sexta corda

Modelo 1

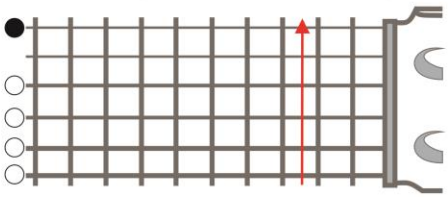
Fm7 (Fá menor com sétima)



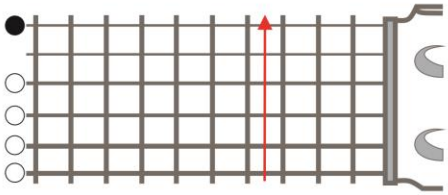
F#m7 (Fá sustenido menor com sétima)



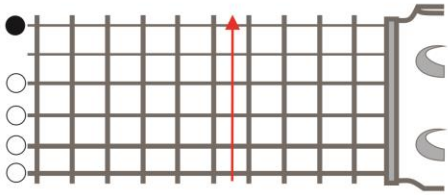
Gm7 (Sol menor com sétima)



G#m7 (Sol sustenido menor com sétima)



Am7 (Lá menor com sétima)



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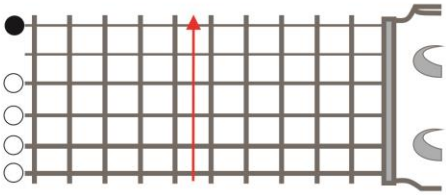
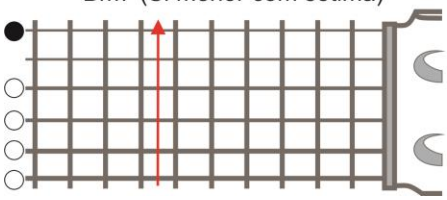


Bm7 (Si menor com sétima)

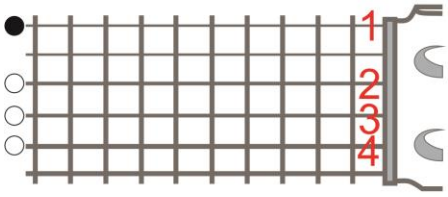


Acordes Menores com Sétima

com baixo na sexta corda

Modelo 2

Fm7 (Fá menor com sétima)



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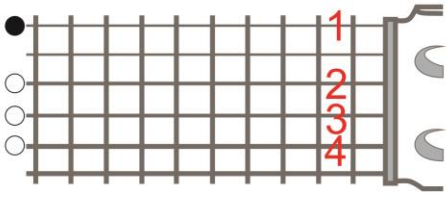
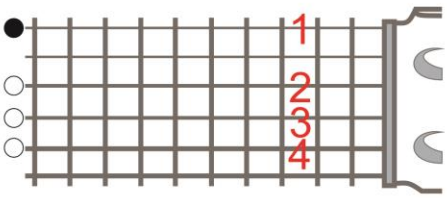


Gm7 (Sol menor com sétima)



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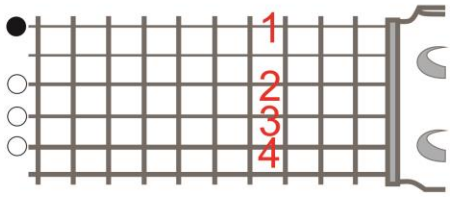

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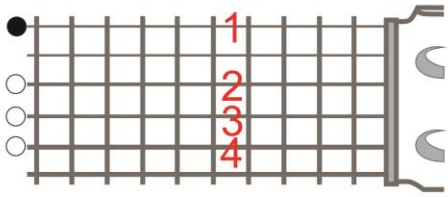
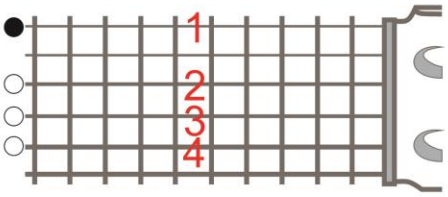
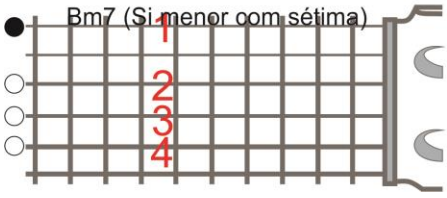


A#m7 (Lá sustenido menor com sétima)



Bm7 (Si menor com sétima)

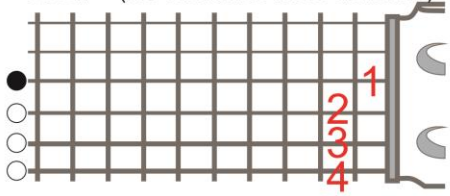


Acordes Menores com Sétima e Quinta Diminuta

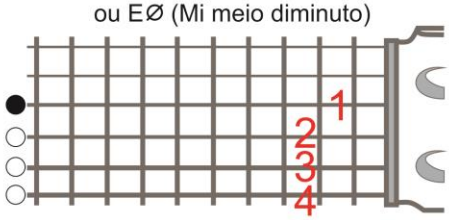
Acordes Menores com Sétima e Quinta Diminuta

com baixo na quarta corda

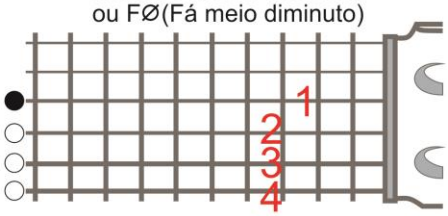
D#m7/♭5 (Ré sustenido menor com sétima e quinta diminuta) ou D#Ø (Ré sustenido meio diminuto)



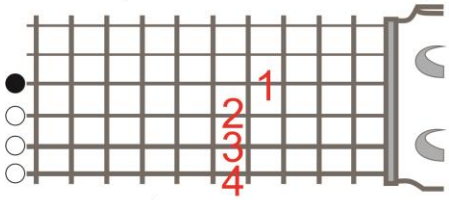
Em7/♭5 (Mi menor com sétima e quinta diminuta) ou EØ (Mi meio diminuto)



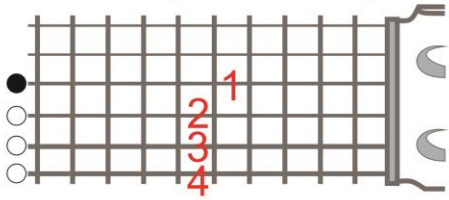
Fm7/♭5 (Fá menor com sétima e quinta diminuta) ou FØ(Fá meio diminuto)



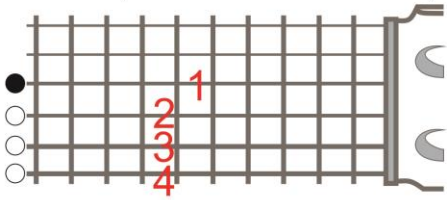
F#m7/♭5 (Fá sustenido menor com sétima e quinta diminuta) ou F#Ø(Fá sustenido meio diminuto)



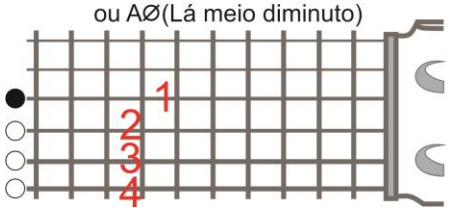
Gm7/♭5 (Sol menor com sétima e quinta diminuta) ou GØ(Sol meio diminuto)



G#m7/♭5 (Sol sustenido menor com sétima e quinta diminuta) ou G#Ø(Sol sustenido meio diminuto)



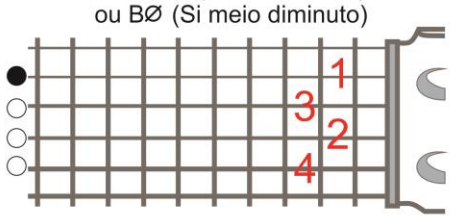
Am7/♭5 (Lá menor com sétima e quinta diminuta) ou AØ(Lá meio diminuto)



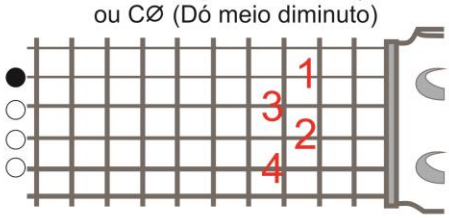
Acordes Menores com Sétima e Quinta Diminuta

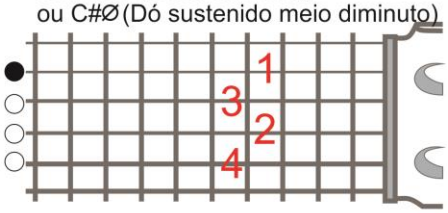
com baixo na quinta corda

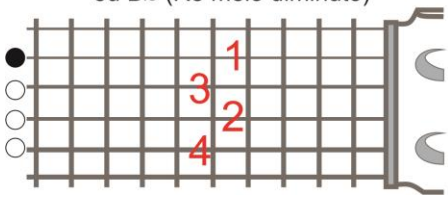
Bm7/♭5 (Si menor com sétima e quinta diminuta) ou BØ (Si meio diminuto)



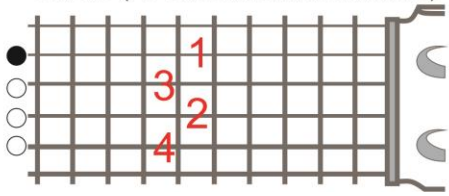
Cm7/♭5 (Dó menor com sétima e quinta diminuta) ou CØ (Dó meio diminuto)



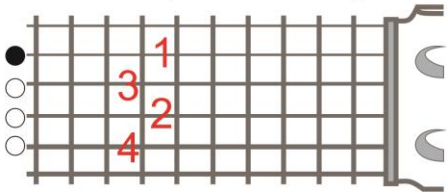
C#m7/♭5 (Dó sustenido menor com sétima e quinta diminuta) ou C#Ø (Dó sustenido meio diminuto)

Dm7/♭5 (Ré menor com sétima e quinta diminuta) ou DØ (Ré meio diminuto)



D#m7/♭5 (Ré sustenido menor com sétima e quinta diminuta) ou D#Ø (Ré sustenido meio diminuto)



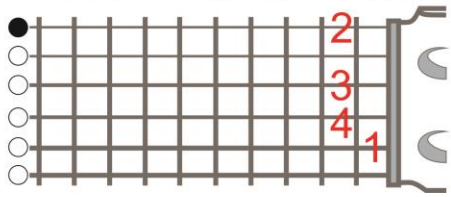
Em7/♭5 (Mi menor com sétima e quinta diminuta) ou EØ (Mi meio diminuto)



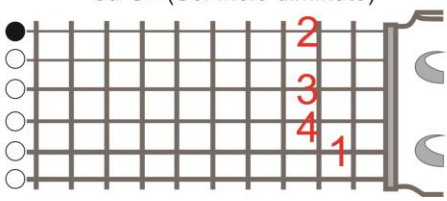
Acordes Menores com Sétima e Quinta Diminuta

com baixo na sexta corda

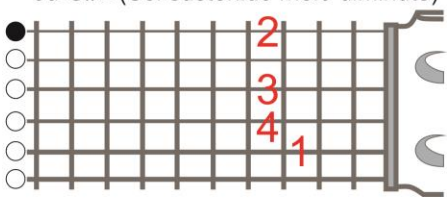
F#m7/♭5 (Fá sustenido menor com sétima e quinta diminuta)
ou F#Ø(Fá sustenido meio diminuto)



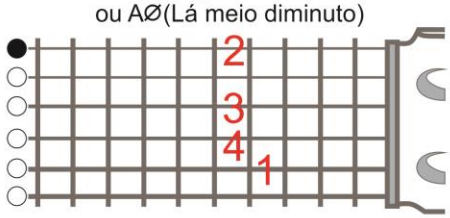
Gm7/♭5 (Sol menor com sétima e quinta diminuta)
ou GØ(Sol meio diminuto)



G#m7/♭5 (Sol sustenido menor com sétima e quinta diminuta)
ou G#Ø(Sol sustenido meio diminuto)

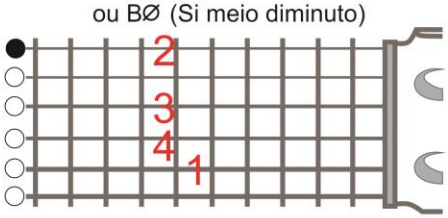


Am7/♭5 (Lá menor com sétima e quinta diminuta)
ou AØ(Lá meio diminuto)

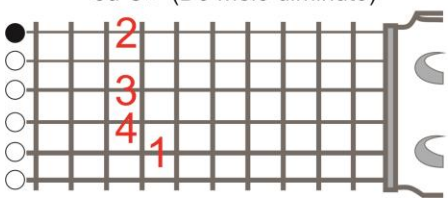


A#m7/♭5 (Lá sustenido menor com sétima e quinta diminuta)
ou A#Ø(Lá sustenido meio diminuto)

Bm7/♭5 (Si menor com sétima e quinta diminuta)
ou BØ (Si meio diminuto)



Cm7/♭5 (Dó menor com sétima e quinta diminuta)
ou CØ (Dó meio diminuto)



Márcio Coelho foi docente do Departamento de Artes e Comunicação da UFSCAR. É mestre e doutor em linguística (Área de concentração: semiótica da canção) pela Faculdade de Filosofia, Letras e Ciências Humanas da Universidade de São Paulo - FFLCH-USP-SP; formado em Licenciatura Plena em Música pela Universidade de Ribeirão Preto - UNAERP; foi membro do Grupo de Estudos Semióticos da Universidade de São Paulo - GES-USP e do Grupo CASA – Cadernos de Semiótica Aplicada – UNESP/Araraquara; Foi docente do Programa de Pós-graduação do Centro Universitário Barão de Mauá. Foi vencedor do IX Prêmio Nascente (USP/Ed. Abril), categoria música popular – modalidade composição. Tem oito CDs gravados, sendo cinco dedicados ao público infantil. É membro do Comitê Permanente do Movimento da Canção Infantil Latino-americana e Caribenha. Autor do livro “Alfabetização Sonora”, com Alcita Coelho; da coleção Batuque Batuta, Ed. Saraiva – música na escola, com Ana Favaretto e de “Desvendando a Bateria da Escola de Samba” (finalista do Prêmio Jabuti/2013), “Desvendando o Grupo de Maracatu”, “Desvendando a Banda de Rock”, “Desvendando o Regional de Choro” e “Desvendando a Orquestra de Frevo”, selo Formato, Ed. Saraiva. Recebeu o Prêmio Produção Crítica em Música da Funarte, edição 2013, do qual resultou o livro “O Arranjo e a Canção – uma abordagem semiótica”, Ed. Escuta.

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